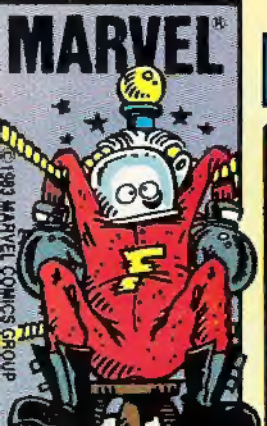

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EDITORIAL "Is it Art?" by Jim Salicrup

Aside from discussing politics or religion, a sure way to get into a long, fruitless argument is to start trying to define "Art". I've learned my lesson the hard way, debating endlessly with close friends long into the night. With all that said, I'm going to throw caution to the wind, yet again, and proceed to put my foot into my mouth. Heck, I've never done things the easy way before, and it's probably too late to start now! Basically, I feel anything that anyone calls "Art" is "Art." Period. But don't be misled, that doesn't mean that anything anyone chooses to call "Art" is great. There's good art and there's bad art.

Why am I blathering on like this, you may be wondering. Well, recently, **Mark Lerer** and I attended the opening of the Comic Art Show at the Downtown Whitney Museum in New York City. As much as I enjoyed the show I left with mixed feelings. It was a kick seeing pages of **SPIDER-MAN** and **THE FANTASTIC FOUR** hanging in a museum alongside works by **Andy Warhol** and **Milton Caniff**! Didn't **Stan (the Man) Lee** say years ago that Marvel was taking over the world? Isn't this the type of recognition serious comic book fans have been clamoring for? You bet! Then why am I quibbling? For a long time I've felt uneasy about comics

(Continued on page 8.)

Above: a short-lived Marvel Trademark.

AND SO, A SHORT TIME LATER, AT A PLUSH MADISON AVENUE ART GALLERY...
AH YES, MRS. VAN DER TWILLIGER, IT'S ONE OF THE FINEST COLLECTIONS OF ART IN THE EAST! I SELECTED ALL THE PAINTINGS MYSELF! THEY'RE VIRTUALLY PRICELESS!
YOU DEAR MAN! TO BE SO SUCCESSFUL, AND HAVE SUCH TASTE IN ART, TOO! HOW I ADMIRE YOU!
WELL NOW-- HRUMMPH! I HATE TO BRAG, BUT, IF I DO SAY SO MYSELF--!
BOY! I WISH I COULD DRAW FEET LIKE THAT!

Right: A scene from **SPIDER-MAN #22**, soon to be reprinted in **MARVEL TALES #160.**

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MARVEL COMING ATTRACTIONS

HERCULES by Bob Layton.

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Here is a complete checklist of what's happening in all Marvel titles bearing a March cover date. A **Limited Series** is a title which will only run for a specific number of issues. A **Graphic Novel** is a trade paperback-sized edition. A **Direct Sales** title is available only at selected outlets. **Shipping Date** refers to the date the comics leave the printer. A word to the wise: please tell your comics specialty shop owner which titles you wish to buy as soon as possible! Marvel Comics sell out so fast that unless your comics shop owner knows which titles you want, you may not get them!

Titles shipping November 1, on sale November 22:

THE THING #9 – When **Ben Grimm** gets together with Alicia, the spirit is willing – only it's an ancient Egyptian spirit, and it just might possess Ben's will permanently! And only Alicia can save Ben from himself! Written by **John Byrne**, penciled by **Ron Wilson**, and inked by **Hilary Barta**.

DAREDEVIL #204 – **Crossbow!** His very name means death for whatever crosses his path! And his victim is somebody DD wants dead – but must keep alive! Plus a guest appearance by **Tony Stark**! Written by **Denny O'Neil**, penciled by **Luke McDonnell**. It's a shocker!

NEW MUTANTS #13 – **A New Mutant** is welcomed to the ranks, but will she survive her first day at **Professor Xavier's School for Gifted Yountsters**? And why wouldn't she? **Magma** is homesick and her reaction is not what you'd expect! Written by **Chris Claremont**, penciled by **Sal Buscema**, and inked by **Tom Mandrake**.

DAZZLER #31 – **Dazzler** thinks she's had it rough! Too rough, perhaps! But now she meets someone else, who's given up on life entirely! She must save him from the fury of nature – but he may not want to be saved! It's a tale of natural disaster set against the California tides, written by **Jim Shooter**, penciled by **Frank Springer**, and inked by **Vince Colletta**!

CONAN THE KING #21 – (Formerly titled **KING CONAN**) In the aftermath of the Death of **Prince Conn, Conan** is at his most vulnerable! So an assassination attempt just might work! But when **Conan's** Royal Wine Steward is involved, it's no ordinary plot against the king! "Shadows" is written by **Alan Zelenetz**, penciled by **Marc Silvestri**, and features a magnificent cover by **Michael Kaluta**!

HERCULES (Limited Series) #2 – It's the son of **Zeus** battling against a berserk Skrull-killer! And when a berserk Skrull-killer kills, he *kills!* Can **Hercules** prevent the murder of his Skrull friend **Skyppi**? Only master storyteller **Bob Layton** knows the answer! "Red Wolf" is penciled, written, and inked by **Bob Layton.**

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE #14 – Part II of "The Book of The Dead" becomes available at newsstands this month – last chance to grab your copy if you don't live near a comics specialty shop. Facts and figures about everyone from **Marvel Boy** to **Zuras – Yellowjacket, Nighthawk, Phoenix, Spider-Woman**, and many more – lavishly illustrated by **Walt Simonson, John Byrne**, and the Bullpen's best!

TARZAN OF THE APES – MARVEL SUPER SPECIAL #29 – All new! The origin of **Lord Greystoke**, the mightiest and most famous ape-man of all, told by **Mark Evanier**, writer, and **Dan Speigel**, artist! On high-quality Baxter paper, to boot! 48 pp., $2.

Titles shipping November 15, on sale December 6:

INCREDIBLE HULK #293 – Ever wonder what happened to all those towns **the Hulk** used to smash on his famous rampages? Plus – **Bruce Banner**, victim of an assassination attempt? *How* do you assasinate **the Hulk**? Also in this provocative issue: what *really* happened to the former savage **Hulk**? It's suspense all the way from **Bill Mantlo**, writer, **Sal Buscema**, penciler, and **Gerry Talaoc**, inks.

AVENGERS #241 – Guest-starring **Dr. Strange, Henry Pym**, and a cast of thousands! Still searching for the spirit of **Spider-Woman, Dr. Strange** sends **the Avengers** off to an astral dimension! It is there that they encounter the magenta-maned temptress **Morgan Le Fey**! But it is also there that they encounter the least-expected twists of fate in **Avengers** history! **Roger Stern**, writer, **Al Milgrom**, penciler, and **Joe Sinnott**, inker.

CONAN THE BARBARIAN #156 – She tried to warn him about "The Curse!" But, lured by easy comforts, **Conan** makes his way into a sinister trap – and the only way out is death! Sword-and-sorcery thrills plotted and penciled by **John Buscema**, script by **Michael Fleisher**, and inked by **Ernie Chan**.

MARVEL TALES #161 – Reprinting "The Goblin and the Gangsters" from the classic **SPIDER-MAN #23** by **Stan Lee** and **Steve Ditko**, highlighting the return of the original **Green Goblin**!

X-MEN #179 – **Kitty Pryde** must suffer the consequences of her actions! She promised **Caliban** she would stay with the macabre **Morlocks** forever in issue #170 – and now they've come for her! Will she go back on her word – or betray **the X-Men**? As only **Chris Claremont, John Romita, Jr.**, and **Terry Austin** could write, pencil and ink it!

ROM #52 – "Total War!" As **Rom** and **Starshine** lead the armies of the United States against **the Dire Wraiths**, Earth's generals ask – how can we defeat an enemy who looks like us – who can take over our body and minds – who can attack us from within? The answer is costly – and incredible! Written by **Bill Mantlo** and penciled by **Sal Buscema**.

POWER MAN AND IRON FIST #103 – It's just a typically quiet day at Heroes for Hire – **Luke** and **the Fist** go to the Middle East to rescue **Misty** and **Colleen** – while they're there, they try to prevent World War III – and if *that* isn't enough, they learn the origin of... **Doombringer! Archie Goodwin** wrote it, **Greg LaRocque** penciled it, and you're going to enjoy it!

G.I. JOE #21 – No hype – no hard sell – **G.I. JOE #21** will be the most unusual war comic ever published! But that's not because it chronicles **Snake Eyes** on a solo mission – not because the danger is a toy that could wipe out the world! It's not because **Larry Hama** both penciled and wrote this once-in-a-lifetime issue, either! You must buy it to find out! **Jon D'Agostino**, inker.

ELEKTRA SAGA #3 – How and why did **Elektra** leave the evil organization known as **the Hand** to become a freelance assassin? We never found out – until now! A four issue Limited Series that has everything: a re-telling of **the Elektra** saga, combined with all-new artwork from **Frank Miller**, wrap-around covers by **Miller**, untold secrets... and high quality Baxter paper! Did we mention endpaper pin-ups? Did we mention material never seen in color? 48 pp. $2. Direct Sales only.

MARVEL FANFARE #13 – "The Widow Alone!" The nerve-numbing conclusion to **the Black Widow** saga, written by **Ralph Macchio** and penciled by **George Perez**! 32pp. $1.50. Direct Sales Only.

MARVEL AGE MAGAZINE #12 – This cornucopia of news, articles, artwork, gossip and new talent is read monthly and praised by millions! (Irving Millions, the guy who delivers the mail!) It's all Marvel – and it's all for a quarter! Top *that!*

EPIC ILLUSTRATED #22 – A menu of fantastic adventures, cooked up by comicdom's most accomplished talents! Full color cover by **John Bolton**! The first full-color episode of **"Marada The She Wolf" by Chris Claremont** and **John Bolton**! The continuing sagas of "The Sacred and the Profane" and "Generation Zero!" "The Legend" by **Laurie Sutton** and **Charles Vess**! "Fire's Kin" by **Elaine Lee** and **Charles Vess** – this one in full color! A **Gideon Plexus** adventure titled "All's Well" by **Zoran Vanjaka**! And, just so you won't say we don't treat you right, "The Dance" by **Daina Graziunas** and **Jim Starlin**, an adventure tied to the incredible **Dreadstar Saga**! A feast for $2.50!

Titles shipping November 8, on sale November 29:

AMAZING SPIDER-MAN #250 – "Confessions!" Talk about tough scrapes! Talk about 250th issue anniversary perils! Talk about **Spidey** battling **the Hobgoblin** – without the use of his spider-sense! Better yet – don't *talk* about it – pick up a copy and *read* it! Written by **Roger Stern**, penciled by **John Romita, Jr.**, and inked by **Klaus Janson.**

CAPTAIN AMERICA #291 – Our star-spangled Avenger battles for the spirit of America – *against* the spirit of America? When **Black Crow** threatens, **Cap** answers the challenge! Plus, more developments in the lives of **Steve Rogers, Bernie Rosenthal**, and the man named **Nomad**! "An American Christmas" is written by **J.M. DeMatteis**, and penciled by talented Britisher **Paul Neary**! Don't miss it – we mean it!

THOR #341 – "Out of the Past" comes an old foe – too menacing and too mysterious to name! Nostalgia buffs will love it – but **the Mighty Thor** won't – not when he finds out his enemy is impervious to the blows of his hammer! Written, penciled, and inked by **Walt Simonson!**

INDIANA JONES #15 – **Captain Simon Katanga** and **the Bantu Wind** are back, better than ever! When they answer **Indy's** call for help, though, it's all they can do to survive – let alone transport giant statues over the Northwest Pacific! 'Cause there's a lady named **Esmerelda** lurking about – and she's nasty! Written by **David Michelinie!**

SAVAGE SWORD OF CONAN #97 – **Conan** must return a beautiful escaped princess for a handsome reward! But when he finds that "The Leopard-Men of Darfar" are on his tail, he might decide that she isn't worth it! But he also may decide that he has no choice! Written by **Michael Fleisher**, and full pencils and inks by **Pablo Marcos**! $1.50

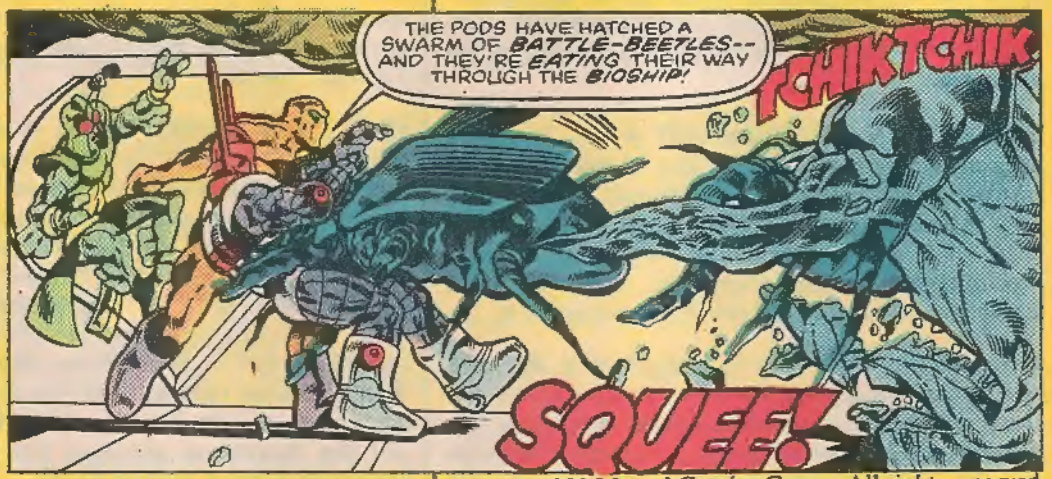
MOON KNIGHT #36 – Beginning a new direction for **Moon Knight**! What makes him different from every other Marvel star? It has something to do with the mystic presence of Konshu! And when **Marlene** finds herself at the mercy of a dead Egyptian magician, **MK** must become someone he doesn't want to be – or see her die! Guest-starring **Dr. Strange**! Written by **Alan Zelenetz**, pencils by **Bo Hampton**. Direct Sales only. 75¢. Mando Paper.

MICRONAUTS #57 – Double-size issue! Available at newsstands as well as Direct Sales outlets for this month only! **Ojeeg** must save his own world, caught between forces in a conflict he could never understand! **Karza** is the problem, but the **Micronauts** are no help! It's called "The Land of Never Summer," and it's a thriller! **Bill Mantlo**, script, **Butch Guice**, pencils, and **Kelly Jones**, inks. Special Bonus: an eight-page supplement, revealing the full workings inside the Bioship! $1. High quality Mando stock.

CRYSTAR #6 – You'll hang on every word – gasp at every panel! **Nightcrawler** of **the X-Men** guest-stars, and when he lands on the planet Crystallium, he's mistaken for a Chaos Demon! What could possibly make things worse? How about **Zardeth** and **Moltar**? They're just *delighted* to see him! "Demon" is written by **Jo Duffy**, penciled by **Ricardo Villamonte** and inked by **Dave Simons**!

X-MEN/MICRONAUTS (Limited Series) #3 – Things are going great for the evil **Entity**! Today the Microverse, tomorrow, the Earth! Things aren't looking so great for **the X-Men** and **the Micronuts**, though! It's all up to **Professor Xavier** to save Earth – and he's having trouble! The struggle continues, chronicled by writers **Chris Claremont** and **Bill Mantlo**, penciler **Butch Guice**, and inker **Bob Wiacek**!

MAGIK (Limited Series) #4 – No! You haven't missed anything! **MAGIK** is the official title of the **ILLYANA AND STORM Limited Series**! In this chilling conclusion, **Storm** dies – **Cat** dies – everybody dies, except **Belasco, the Demons**, and **Illyana**! And maybe even **Illyana** won't last! She realizes that she can escape limbo, but the price is too much! What will happen? Writer **Chris Claremont**, penciler **Ron Frenz** and inker **Tom Palmer** wouldn't tell!



The Micronauts in action!

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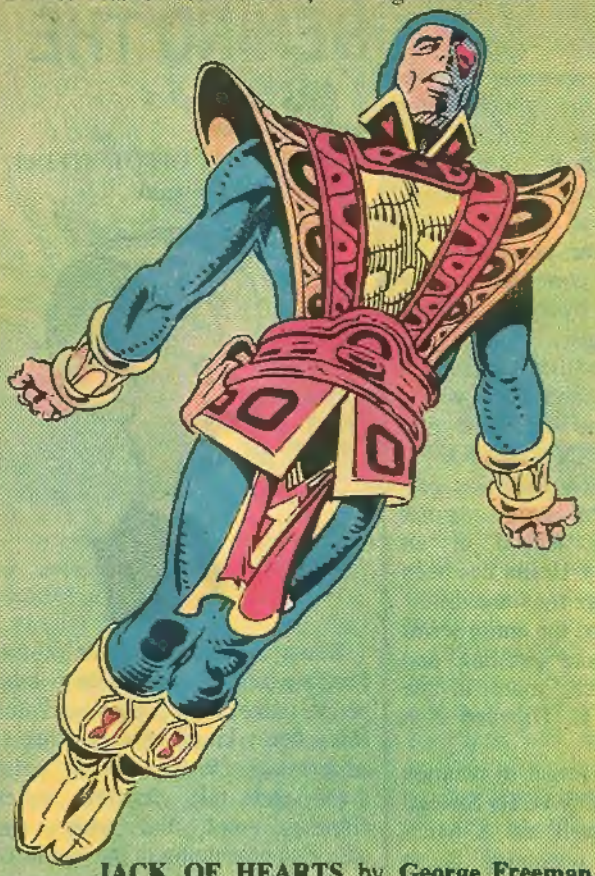

JACK OF HEARTS by **George Freeman.**

Titles shipping November 22, on sale December 13:

FANTASTIC FOUR #264 – How fearsome is the man who dares call himself... **The Messiah**? Let's put it this way – **the F.F** must team up with the diabolical **Mole Man** to battle him! And if that's not enough, the very planet Earth is in danger – danger to the very core! And you *know* it's out-of-the-ordinary action, when it's written, penciled, and inked by **John Byrne**!

MARVEL TEAM-UP #139 – Nick Fury, agent of SHIELD can handle just about anything, but when **the Maggia** kidnaps his old Howling Commando buddy **Dino Minnelli's** girlfriend, your friendly neighborhood **Spider-Man** helps out! Too bad **the Maggia's** got some help, too – from the doom-bearing **Dreadnaught**! And Spidey's still fighting without his spider-sense! **Cary Burkett** wrote, **Brian Postman** penciled, and **Mike Esposito** inked "Everybody Loves Somebody Sometime!"

IRON MAN #180 – A new locale! The all-new, mercenary **Iron Man** takes on a simple job – but a simple job becomes a labyrinth of gruesome predicaments! What malevolent force is behind the menace facing **Rhodey**? Meanwhile, **Tony Stark** continues *his* battle with a more personal menace! Written by **Denny O'Neil**, penciled by **Luke McDonnell**, and inked by **Steve Mitchell.**

PETER PARKER, THE SPECTACULAR SPIDER-MAN #88 – While **the Black Cat** makes the most important decision of her career, **Mr. Hyde** is out for revenge against **Cobra**! Spidey and **the Black Cat** must stop him – but is the beautiful **Black Cat** a help or a hindrance? What's a **Spider-Man** to do? Written by **Bill Mantlo**, penciled by **Al Milgrom**, and inked by **Jim Mooney.**

DEFENDERS #129 – It's the beginning of the end of the Secret Empire Saga, as **the New Defenders** – aided and abetted by **Cloud** and the mysterious **Seraph** – try to stop **Professor Power's** plans to topple both the United States and the USSR! It's not as simple as it sounds, though – not when **the New Defenders** must also battle **the New Mutants** – sort of! "Countdown" is written by **J.M. DeMatteis**, penciled by **Don Perlin**, and inked by **Kim DeMulder.**

STAR WARS #81 – What a homecoming! When **Han, Princess Leia,** and **Artoo** return to Tatooine to tie up some unfinished business, it's hardly business as usual – when some of Tatooine's deadliest surviving citizens form the welcoming committee! **"Jawas of Doom"** is written by **Jo Duffy**, penciled by **Ron Frenz** and inked by **Tom Palmer.**
(Yes, we know we ran this last issue! But this story has been rescheduled for *this* month. Ok? Ok!)

ALPHA FLIGHT #8 – **"Deadly Ernest"** is the villain – and he can kill with his mutant touch! **Northstar** and **Aurora** meet him through the most bizarre of circumstances – but how do they get *rid* of him? Plus – a back-up story, continuing the untold origin of **Snowbird**! Both stories written, penciled and inked by **John Byrne.**

DREADSTAR #8 – Everybody's favorite, **Oedi** goes solo against **the Lord Papal** and the mysterious **vizier Z** – and they do unto him as he does unto them! "Betrayal" is a full-length space-spanning saga written and drawn by **Jim Starlin**. High quality Baxter paper. Direct Sales Only. $1.50.

JACK OF HEARTS (Limited Series) #3 – "Heartsick!" It all goes down when **Jack** tries to help **the Sun Priestesses** fight against **the Survivalists**! It could mean the destruction of the alien world that **Jack** is pledged to protect! Come to think of it, it could mean the destruction of **Jack** himself! Written by **Bill Mantlo**, pencils and inks by **George Freeman.**

MICRONAUTS SPECIAL EDITION #4
Representing classic early adventures of the diminutive warriors on high qualityt Hudson paper! "Home is Where the Heart Is" from **MICRONAUTS #9** is written by **Bill Mantlo**, penciled by **Michael Golden**, and inked by **Al Milgrom**. "Defeat" from **MICRONAUTS #10** is by the same team! And there's *more* – including a gorgeous full-color cover by **Butch Guice**! 48 pp. $2.00.

NOTE: The information that appears in "Coming Attractions" is as complete and accurate as we can manage. Occasionally changes are made after the column is put together. We apologize for any inconveniences this may cause!

NEWSWATCH

It's Assistant Editor's month! What exactly does that mean? *We're* not sure, either! While the big-time, muckety-muck Editors are out of town for the month of August, attending conventions and no doubt stealing away for several days to the Bahamas and the French Riviera, the Assistant Editors are in charge of the comic books! That's right – this young and talented, hard working batch of second-in-command loonies are the bosses! How much damage can they do in one month? What strange fate does the award-winning line of Marvel Comics have in store? Huh? What kind of madness have they cooked up? You'll see – when the least-expected, most absurdly hysterical events of all rock your favorite characters in this month's titles!

Look for the **ELEKTRA SAGA**, a four issue limited series, combining old and new material, telling the complete story of **Elektra, Daredevil's** former love. Each issue will be 48 pages, in a special format on high-quality Hudson paper. Because this is such a special event, issues will be on sale every six weeks. Previously unknown parts of the **Elektra** legend will be revealed. The limited series will conclude in an *all-new* fourth issue, which editor **Denny O'Neil** has promised will delight and shock **Daredevil** devotees and casual readers alike. We'll be treated to material never seen before in color, as well as new artwork, specially commissioned for the limited series, by **Frank Miller**! A definite don't-miss.

Have you noticed the big change in **KING CONAN**? You will – when, starting with issue #20, the title changes to **CONAN THE KING**, and an entirely new direction gets underway for the most popular sword-and-sorcery legend of all time. Editor **Larry Hama** has been planning the change for some time – and has re-designed the entire series to bring you more exciting and unusual adventures, more in the spirit of **Robert E. Howard** than ever before!

Hey! Let's not forget to mention that **THE MICRONAUTS Special Edition** – as well as **X-MEN CLASSICS**, an upcoming direct sales title reprinting the great **Roy Thomas** and **Neal Adams** stories from the original **X-MEN** – are being done in full-process color on high quality Hudson stock! We think you'll be really impressed by these beautiful collectors editions!

MARVEL COMING RETRACTIONS

We've got some important schedule changes to report to you this month. Everybody pay attention. **COYOTE #3** will ship August 23, on sale September 13. This is when issue #4 was originally scheduled to ship. Issue #4 will ship two months after issue #3. The reason? To give **COYOTE'S** new penciler, **Charles Truog**, enough time to settle in to the book! He'll be taking over with issue #4; issue #3 is penciled by **Butch Guice**.

Next, **RED SONJA Limited Series #3** will ship October 18, instead of October 4.

MARVEL FUMETTIS #1 will ship November 29, instead of September 6.

Now we've got to announce that some Limited Series which had been scheduled for the upcoming months have been delayed: **BLACK PANTHER, MANTIS,** and **MACHINE MAN**. Don't worry – these Limited Series *will* appear, and we will announce exactly when they will ship and go on sale.

THE NIGHTCRAWLER Limited Series is on hiatus for the time being – artist **Dave Cockrum** needed the extra time to put into his **FUTURIANS Graphic Novel**.

Finally, **BLIP** has been cancelled.

BEHIND THE LINES

WHAT'S AN EDITOR TO DO?

by **Mark Gruenwald**

Being an editor is a lot of fun. Imagine getting paid to help other people make comics. However, most folks don't know exactly what an editor does. Writers write, artists draw and ink, letterers letter, colorists color, but what's that editor's name doing in the credits on the splash page? What does he have to do with the four-color phantasmagoria that is yours for a mere sixty cents? Is he the guy who takes a blue pencil and scribbles out all the writer's best lines of dialogue saying they're not in character? Or tell artists to redraw a beautifully-rendered panel so the hero's feet aren't cut off by the bottom panel border? Or maybe tell letterers they spelled "OOOFF" with too many F's, or colorists that the footnotes should be colored differently from the captions so readers won't read them in the same mental breath? In other words, editors do all that stuff that only nitpickers would notice. Well, if that's what you think editors do, you're right, in a way. I do all of the above when I have good reason. But there's more to it than that. Stuff like helping creative people map out a book's future so the book doesn't get stagnant, yet keep it a logical extension of the past so that longtime readers don't get so disoriented they break their reading habit. Stuff like that.

But actually I'm not going to talk about what an Editor does in this little box of soap that **MARVEL AGE MAGAZINE** editor **Jim Salicrup**

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Art by "one of the best", **Walt Simonson**.

has extended me this time. Let someone else tell you about this turf in general terms. I want to get more specific. I want to talk about My Editorial Philosophy (tum te de dum te de DAAA!).

Although I've been a professional comic book editor for about a minute and a half now (which, strange as it seems, gives me seniority over half of mighty Marvel's ever changing and growing staff of erudite editor-types – Hi, **Danny, Carl, Ralph,** and **Bob**!), I've already spent much of that time developing an editorial philosophy that guides me from 9 to 5 every day I wear my editor's hat. I make no claim to it being profound or original. Profundity is the province of poetry and lit with a capital L, while my outlook has been influenced by all the good editors I have worked for in my Assistant Ed days – **Big Jim Shooter, Denny O'Neil** and **Two-fisted Tom DeFalco**, to name four. So while this isn't profound or original, it is a synthesis of ideas I really work with. Ready? Here goes, in order, no less.

1. *The editor's job is to get good books to edit.* By good books, I mean, titles which you *personally* feel have a lot of potential, whether realized or not. Not every editor will consider the same title "good" so there's no fear that everyone in the brood will want the same book, fortunately. If you like the books you're working on, you will work much harder and put even more effort into it than just what's neccessary to satisfy your professional requirements. And that kind of care shows. I'm lucky The four **AVENGERS** books I have to edit are among my favorite titles in the world.

2. *The editor's job is to figure out your books' fundamental concepts and appeal.* In basic terms, what is this book with this guy putting on armor really about? Or this guy who's a medieval god living in a modern world? Or this guy who represents the American dream? What makes these characters and concepts work? What do people like about them? Where can you go creatively with them to keep them fresh and exciting while still retaining their unique basic concept and appeal? I actually spent a good deal of time pondering these lofty thoughts before sitting down with my creative teams to do anything productive.

3. *The editor's job is to get the best people yob can to do the books.* This is not always easy. Your top choices are sometimes unavailable. Sometimes the team that's already doing the book would rather not make room for another team to take over. That's when being an editor gets grim. You have to decide who you owe the greatest responsibility to – the readers, who you think might be better served by a change in personnel, or the personnel, who may not want to rechannel their creative energies when they're satisfied with their present channels. I have opted for responsibility to the greatest number of people, and have had to juggle books and people to make things come closer to my vision of better comics. It's a tough job, though one editors are paid to do, and I like to think I haven't made any enemies with the decisions I've made. Usually, however, creative teams leave on their own accord, creators being such a wandering, want-to-do everything bunch. So an editor does what he or she can to get the best people available for doing a title. Sometimes a creative type's availability is determined by his or her dependability – if he or she isn't available regularly every month, he or she isn't *really* available!

4. *An editor's job, once you get good people, is to let those people do good things.* Let them have fun with what they're doing Let them play with things, experiment a bit until they get just the right feel for the book. The more excited they can get about a book, the better the work they'll do. Just like with editors. The only time an editor should have to reign his creative types in a bit is if they lose sight of some of the fundamentals or what you think makes the book work. And that's generally rare, since one of the reasons why you considered them the best people available is because their view of the book and its heroes was in sync with your own.

5. *An editor's job is to hedge bets.* Make contingency plans like having a special "inventory" issue in the drawer in case someone in the regular crew plays it too close to the wire and trips over it. I've also found it possible to make up a schedule where you come out ahead on deadlines by the end of the year. Figure it yourself: books come out monthly, twelve times a year. If you set due dates for getting completed books out every four weeks, twelve times four weeks equals 48 weeks. since there are 52 weeks in the year, a crafty editor making up his own schedule (and sticking to it) will gain 4 free weeks (52 minus 48) a year. That means every year I can get 4 weeks ahead of schedule. Hmmmm, by 1999, how many years ahead of schedule will I be? Anyone know grade school math?

And that's it. Every single thing I know about the subject of editing. As you can see by the brevity of the list, I haven't been at this very long. Maybe if I'm an editor long enough I'll have another point or two to add.

So, if anyone is still reading this, you can stop now.

EDITORIAL (Continued from page 1.)

fans who seemed to be trying to convince the world that they were "normal". As if that was the loftiest, most wondrous way to be. Maybe they simply feel insecure about reading comics? Like **the Incredible Hulk**, who moaned for years that "puny humans don't understand **Hulk**", comics fans sometimes get too carried away defending comics. The Comic Art Show seemed to be trying too hard to prove that comics were "Art." Works of Modern Art seemed to also be included, which featured comic book or comic strip characters, as if to further legitimize comics as "Art." Why, one could easily imagine the organizers of this show thinking that merely by having this show presented in a prestigious New York art museum, that that in itself would give comics the art world's seal of approval. It reminded me of the Scarecrow receiving a diploma from the Wizard of Oz to prove that he had a brain.

Maybe the general public *has* to see comic art in a musuem before they can accept it as a valid art form, but if they really want to appreciate a good comic, all they have to do is *read* one! I guess what I'm *really* trying to say is, that I wish more comics fans would stop worrying about what some narrow-minded people may think of them and just sit back and enjoy their comics! 'Nuff said?

Roy Thomas

I BELIEVE IT'S MY CIVIC DUTY TO BRING ART APPRECIATION TO THE MASSES! I LOVE NOTHING BETTER THAN HELPING MY FELLOW MAN!
AND, IF I CAN MAKE A NICE HEALTHY PROFIT AS WELL, IT DOESN'T EXACTLY BREAK MY HEART, EITHER!
IF THIS STUFF IS ART, I'M GLAD I'M A SCIENCE MAJOR!
5
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LAST MINUTE ADDITIONS...

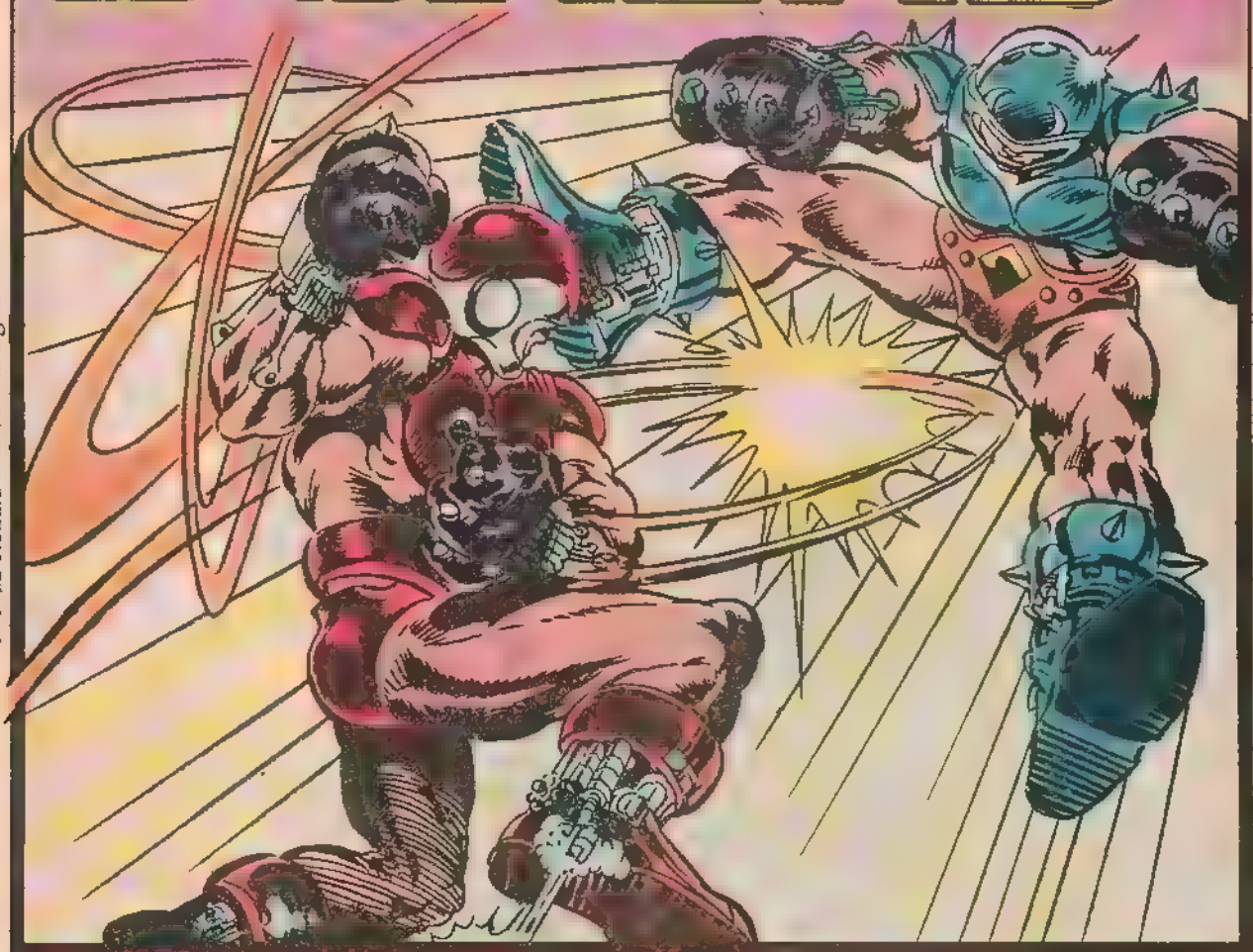
SPIDER-MAN AND DAREDEVIL #1 – Reprinting **PETER PARKER, THE SPECTACULAR SPIDER-MAN** #27 and #28, which featured the Man Without Fear drawn by **Frank Miller** for the very first time! Re-live the thrill as the blind literally leads the blind when **Daredevil** helps a temporarily blinded **Spider-Man** battle the menace of **Carrion**! In full-color on high quality Hudson paper. 48 pp. $2. Direct Sales only. Ships November 1, on sale November 22.

DOCTOR STRANGE SPECIAL EDITION #1 – High quality Baxter stock, 48 pp. $2. Re-presenting the early **Lee/Ditko Dr. Strange** classics! Direct Sales only. Ships November 8, on sale November 29.

CAPTAIN AMERICA SPECIAL EDITION #1 – Re-presenting **Jim Steranko's** innovative interpretation of the star-spangled super hero on high quality Hudson stock. Issue #1 reprints "No Longer Alone" from **CAPTAIN AMERICA** #110 and "Tomorrow You Live, Tonight I Die," from **CAPTAIN AMERICA** #111. Both by **Stan Lee, Jim Steranko**, and inked by **Joe Sinnott**! This will be a two-issue release. 32 pp. $1.50. Direct Sales only. Ships November 29, on sale December 20.

MARVEL GRAPHIC NOVEL #9 – THE FUTURIANS. A space-age masterwork by **Dave Cockrum.** $6.95, 72 pages. Ships November 29, on sale December 20. Direct Sales only.

THE SUPER BOXERS



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by **Mark Lerer**

Looking for something new and original – with the action, power, and dynamic graphics that you read comics for? You know, the kind of reading you *like* – and have come to expect from Marvel? You've got it with the latest **Marvel Graphic Novel – SUPER BOXERS!**

SUPER BOXERS is the brainchild of **Ron Wilson**, whose vibrant and energetic penciling appears every month in **THE THING.** As you may have guessed from the title of the novel, Ron is heavily into boxing. But, curiously, the inspiration for **SUPER BOXERS** came to Ron the first time he saw... **STAR WARS!** "That lightsaber was really thrilling. So I had to create something about my favorite sport that would have that sort of entrancing effect. I thought up a technologically-advanced boxing glove, one that emits an aura and multiplies the strength and speed of the fighter who wears it. From there came the idea of **SUPER BOXERS!**"

When Ron showed his **SUPER BOXERS** proposal to editor-in-chief **Jim Shooter**, Jim was amazed, delighted, and enthusiastic. He commissioned a Graphic Novel for the concept on the spot. Editor **Bob**

Budiansky volunteered to oversee the development of the project once he saw Ron's sketches. "It was a unique idea," recalled Bob, "powerful and action packed! I loved it!" Bob gave Ron free reign to choose his creative collaborators on the project. Ron's choices were **John Byrne** to script, **Armando Gil** to ink, and **Steve Oliff** to color.

"Ron came to me to collaborate on developing the storyline and characters," John Byrne told **MARVEL AGE MAGAZINE**, "because we enjoy working together so much on **THE THING**. Once I saw Ron's designs for the futuristic boxing gloves and some sample pages he'd penciled, the story naturally evolved."

In the future world that Ron and John envision, boxing is an outlawed sport. Police regularly raid underground arenas and break up illegal matches. Heads of powerful corporations, though, own fighters and illegally match them against one another's champions in battles for prestige and power. **Marilyn Hart** is the chairman of the board of Dell Cosmetics. She owns a group of fighters, all of whom have lost in the ring to **Roman Sicilise**, who fights for her corporate rival, **Gary Madison**. She's in debt and desperate to find a fighter who can

SUPERBOXERS © Copyright 1983 by Ron Wilson.

beat Roman Sicilise. She finds a potential champion in Max Turner – but Turner is one of the underground, a boxer who fights for the love of the sport and who refuses to represent the oppressive corporate establishment.

We don't need to tell you that there'll be intense character conflicts and unexpected turns of events – Marvel style! Will Turner accept sponsorship from Marilyn Hart? It's against his inclination – his very principles – but Roman Sicilise, the reigning champion, is the ultimate challenge!

SUPER BOXERS contains some stunning fight sequences. Ron combined his knowledge of pugilism with his artistic imagination to execute some of the most original battle-scene choreography in contemporary comics. He has updated boxing with futuristic technology, but remains faithful to the basic structure and spirit of the sport. "You can't tamper *too* much with boxing. It's a very simple, brutal game. That's its character, and that's how I've kept it. For example, a 'horizontal whip' which is one move in my 'super' boxing, is essentially a right cross. Similarly, a 'vertical smash' is an uppercut. But in the science-fiction-type speculation I underwent in creating the novel, I proposed some safety

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devices of my own design which have made their way in to the story, and which I hope may break some new ground in the ways we look at the sport."

We spoke to Armando Gil, who's inking **SUPER BOXERS**. You all know Armando's rich and distinctive style from **KA-ZAR**. "Ron and I are old friends, and in fact, Ron helped me enter the business. Back around 1976, I would go up to Marvel after class at the High School of Art and Design, and Ron would give me pointers about my penciling and inking. I worked as Ron's assistant for a while. I inked a **MARVEL TWO-IN-ONE ANNUAL** that Ron penciled a little while ago, which was set in a boxing arena, so I'm prepared and excited to be inking **SUPER BOXERS**.

"Ron's art is concerned with mass and dynamics. His nickname around the Bullpen is Power Man, and everyone familiar with his work should know why! In my opinion, he's got to be Marvel's most energetic, dynamic penciler, moving figures through space with tremendous force and grace. His pencils give me a lot of freedom as an inker. I can really cut loose with my brush, and the fluidity and power of Ron's charcters come through. When we work together, it's a real collaboration.

"When I ink Ron's stuff, I'm very careful to preserve the sensuality of his characters. They embody Ron's concepts of the masculine and feminine ideals. The men, especially the fighters in the novel, are strong and solid. The women are highly feminine, but not retiring nor passive – they're strong, too, with an elegance that, for me, recalls the fashions of the 1940s."

Steve Oliff is a name that comic art afficianados are just beginning to talk about. He's becoming famous for magnificent painting and full-process coloring on the **Marvel Graphic Novels** and our other high-quality books. Steve was Ron's first choice to color **SUPER BOXERS**, and the finished product promises to be breathtaking.

Speaking of breathtaking, **SUPER BOXERS** features a full-color cover painted by **Bill Sienkiewicz**, and a back cover by **Marc Bright** and Ron Wilson.

"With **SUPER BOXERS**, Ron Wilson has broken through to a new high," John Byrne confided. "It's exciting to see Ron unleashed, with an original and fresh approach to action and storytelling. This seems to be what he's been working toward the seven or eight years he's been in comics, and it should get a lot of people interested in Ron's work who may not have been before. And of course, this all works out great for *me* – because the new freedom that Ron's found working on **SUPER BOXERS** can't help but spill over into **THE THING**."

That's no small praise from the master storyteller of **THE FANTASTIC FOUR** and **ALPHA FLIGHT** – and the idea of a **THING** series with even *more* action and power kinda grabs us! But the main event this season is **SUPER BOXERS**. It's intrigue, it's action – it's Marvel! And that means more of what you read comics for!

THE JACK OF HEARTS

by **Patrick Daniel O'Neill**

Jack of Hearts. The fans who have heard of him love this character. The artists who have had to draw him have (with a few exceptions) little good to say about him. And now, for the first time in the nearly ten years of **Jack Hart's** comic book existence, he's about to appear in a title all his own.

The powerful young man with the playing card costume last appeared in a solo story in the late, lamented **MARVEL SPOTLIGHT**, the showcase for existing Marvel characters without their own series. He first showed up, complete with origin, in the **Sons of the Tiger** back-up strip in **DEADLY HANDS OF KUNG FU**. Marvel's black and white paeon to the martial arts craze of the early 70s. As created by **Bill Mantlo** and designed by **George Pérez, Jack** was one of the most colorful and charismatic supporting characters in the Marvel line. (In addition to **DEADLY HANDS, Jack's** appearances include **IRON MAN** and **MARVEL TEAM-UP**.)

Expressing a long fascination with his tragic-hero creation, Bill says, "Among the things that have precluded doing much with **Jack** over the last few years, much as I wanted to use him, was the fact that the artist who first designed him has left Marvel. No other artist wanted to handle **Jack** – especially because of that marvelous, but incredibly complicated costume. And then **George Freeman** said he'd be interested."

George, perhaps best known for his *Captain Canuck* strip for another publisher, had worked with Bill on a **Daredevil** piece in **MARVEL FANFARE**, a story that got much fan praise both for the art and the script. So, says Bill, "When we suggested **Jack of Hearts**, it seemed like a good idea to me."

A Limited Series is usually seen as a place for a character's creator, or a new, newly inspired team, to cast a character in a different light, or to put him through paces he normally wouldn't go through. Bill says that is both true and untrue of the **JACK OF HEARTS Limited Series**.

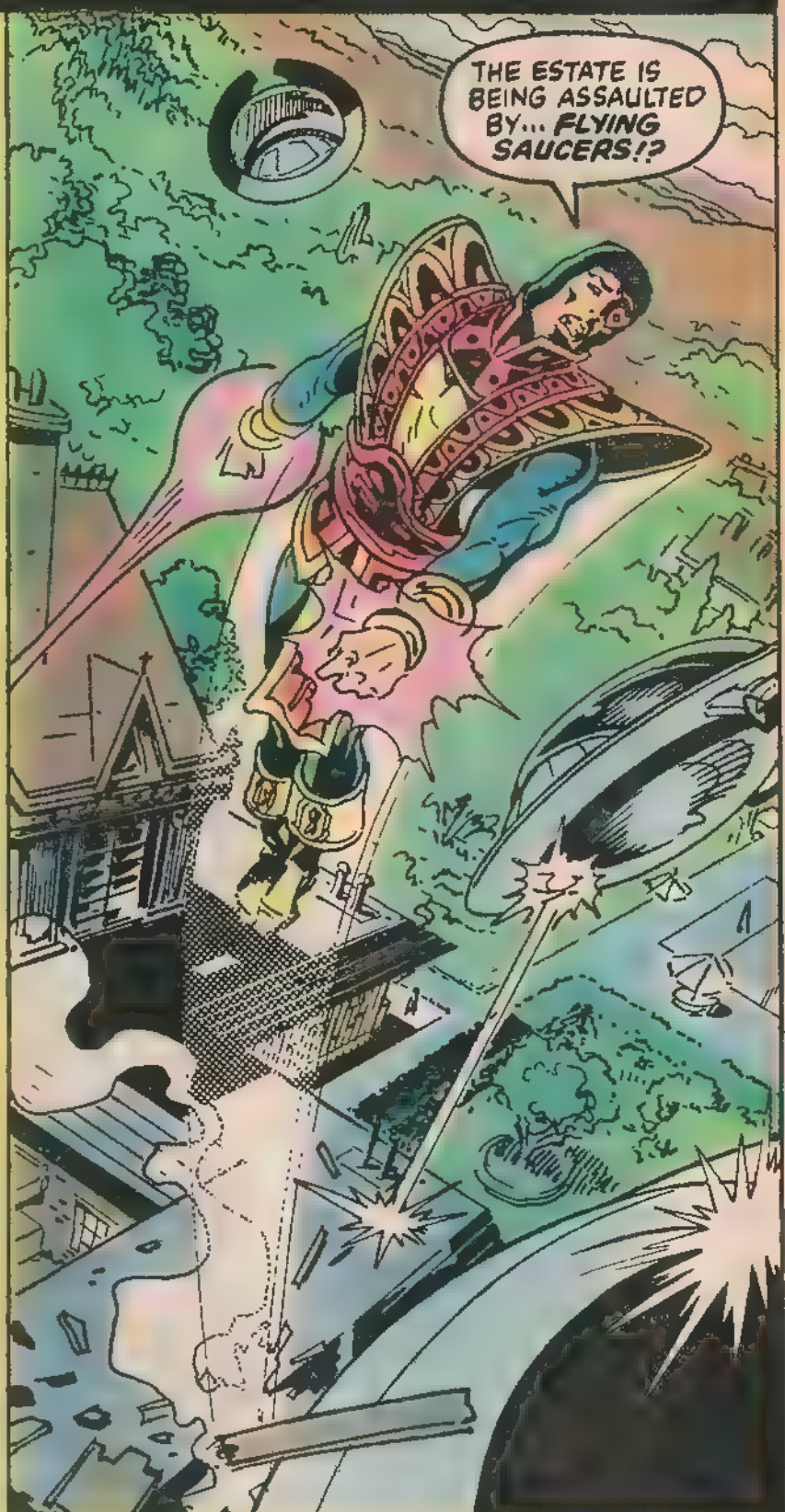
"I've had a general direction for **Jack** ever since I created him," Bill explains. "He has this power which is slowly killing him and is increasing daily, to the point where it endangers those around him. Releasing some of that power will add to his life, but he has so little control over it, that he's a menace to the world a large. He's caught in a bind: releasing power will save his life, but releasing it will also endanger an increasingly wide radius of the area around him.

"When the series opens, the power has reached the point where if he releases it, he would destroy the Earth. He can control it within limits, but it's growing within him. He has agreed to let **SHIELD** try to neutralize the power, but he's gotten pretty sick and tired of what he considers **SHIELD's** 'baby-sitting' He's quite despondent, so when the series opens, he's trying to kill himself."

Quite an opening for a four-issue run. What do you do for an encore? "His suicide is prevented by an alien race who have come to Earth searching for a power to revive their dying sun – a power they detect in **Jack of Hearts**. Without revealing too much of the plot details, the succeeding issues will go into **Jack's** connections with these aliens and his growing involvement in a political conflict among them."

Jack's basic conflict – to save himself and his humanity – has been a part of Bill's conception of the character since the beginning nearly ten years ago. But the aliens, and their connection to **Jack**, are something new added for the Limited Series. "I always knew **Jack's** power was going to increase to the point where he'd want to kill himself, and then he'd be confronted with a situation where he'd have to sacrifice himself to save others from the expenditure of his power. I was going to have him kill himself at that point." So what changed his mind?

"When George Freeman contacted me," Bill replies, "and I told him what my plans for the character were, he asked me 'Why? Why kill off a character with so much potential?' So, essentially, George came up with the idea of having **Jack** make the



same kind of sacrifice, but in such a way that he's left with just enough power to control. He's still powerful, but he's no longer a danger."

The aliens, according to Bill, were another of George's additions. "It probably came about because George wanted to draw extraterrestrial landscapes and cities. Once we had decided to use the aliens, I came up with the idea of actually *linking* **Jack** to the aliens in some way."

Bill does his writing in his Manhattan apartment, or in a summer house in upstate New York. George lives in Manitoba, Canada. That's a pretty distant working relationship, yet they still work closely. "On something like **ROM**, with **Sal Buscema**," Bill explains, "I send a plot, Sal draws it, I put the dialogue in, and that's it. But on **JACK OF HEARTS**, George and I talk things out first over the phone, I type up a plot, our editor, **Bob Budiansky**, makes some suggestions and then I send it to George. So it becomes a real collaboration, with a lot of time spent on the phone. It's a situation I'm used to, since **Butch Guice** and I work similarly on the **MICRONAUTS**. I've never met Butch (who lives in North Carolina), but we've become real good friends working over the phone on story ideas."

The huge success of **Bob Layton's HERCULES Limited Series** has led to a second series on Marvel's schedule for the demi-god, beginning this fall. Have Mantlo, Budiansky and Freeman talked about the chance for a second Limited Series next year, for **Jack of Hearts**? "The nice thing about Limited Series," Bill responds, "is that we don't have to make a major long-term commitment. It's a self-enclosed idea. The point of a Limited Series is just to tell a good story and then relax, and go on to something new and fresh.

"There's something to be said for the **Stan Lee** and **Jack Kirby** dedication to something like **THE FANTASTIC FOUR**, but I don't think it's viable for every creative team, at least not anymore. It's hard to know whether or not the **FF** would have been the big hit it became if Stan or Jack had quit after just a year or so on the title. I may be wrong, but I suspect it wouldn't be."

For Bill, then, the Limited Series is the compromise: the chance to work with the top-talent artists in the field, while both writer and artist are excited by the concept. "This is probably **Jack of Hearts'** only chance to get exposure – with George Freeman as the artist," Bill sums up. "It's the idea of working with a talented artist like George that makes this project so exciting for me."

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THE CREATION OF THE SUB-MARINER™ LIMITED SERIES

by **Robert Simpson** and **Mark Lerer**

Here's the scoop behind the new **SUB-MARINER Limited Series** coming in late 1983.

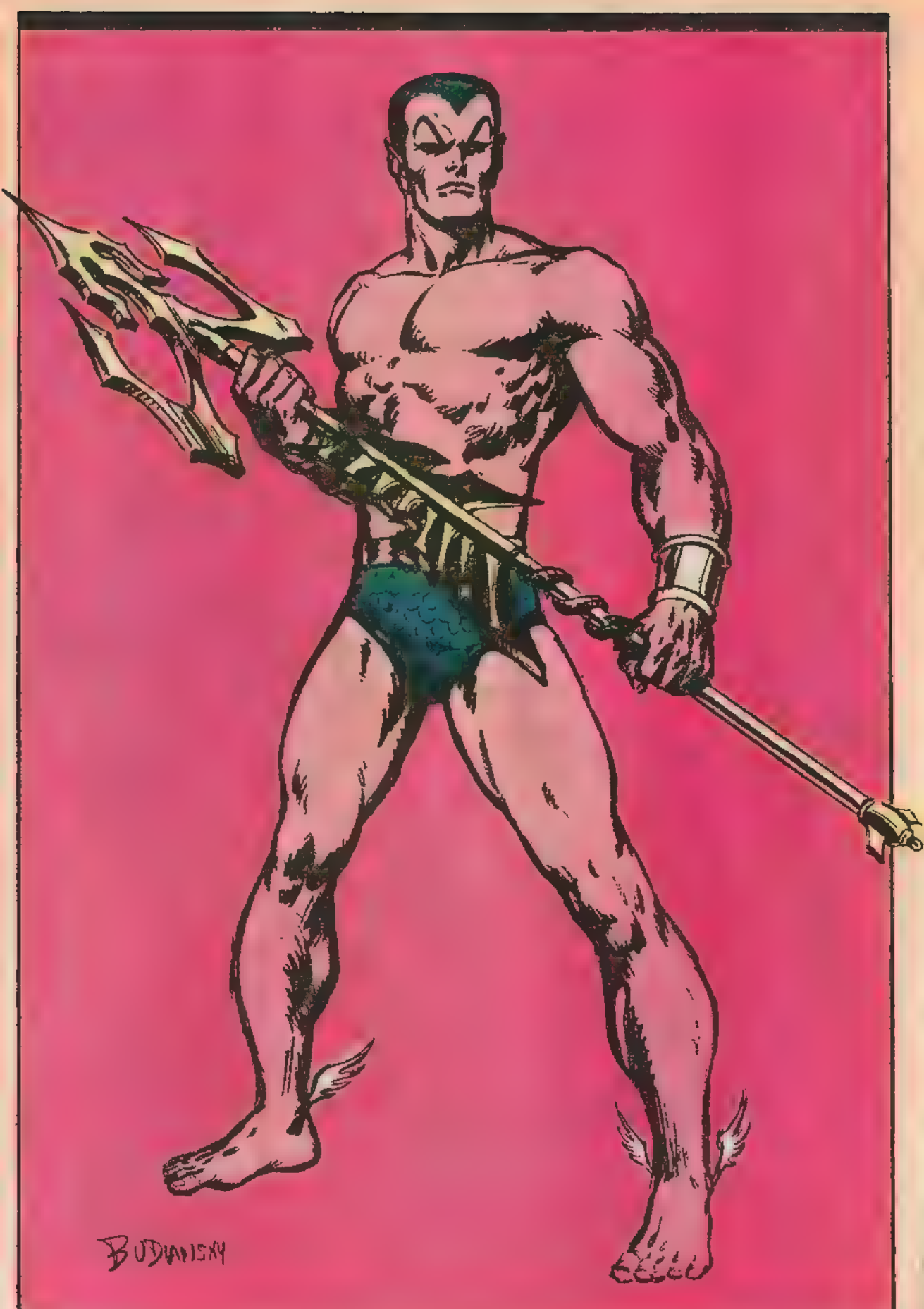
The great comic artist **Bill Everett** created **Prince Namor, the Sub-Mariner**, heir to the undersea kingdom of Atlantis, in the late nineteen-thirties. Along with **Captain America** and the original **Human Torch, Sub-Mariner** was one of the great adventurers of the Golden Age of Comics. Namor made his first Marvel Age appearance in **FANTASTIC FOUR #4**, and went on to have a career as a villain, a hero, and a misunderstood monarch of the deep. Now we inaugurate a new era in **the Sub-Mariner's** life, in a **Limited Series** which examines previously unexplored aspects of the Atlantean personality and his legend.

J.M. DeMatteis, known for his excellent scripts for **CAPTAIN AMERICA** and **MARVEL TEAM-UP**, told **MARVEL AGE MAGAZINE** that he really got into writing **the Sub-Mariner** character when **Namor** was one of **the Defenders**. When Editor **Tom DeFalco** approached him with an offer to write Namor in solo adventures, J.M. agreed enthusiastically. Furthermore, J.M. wanted to work with a penciler and inker whom he trusted, respected, and enjoyed collaborating with. He got his wish in penciler **Bob Budiansky** and inker **Danny Bulanadi**. Bob and Danny had

worked together with J.M. on **THE GHOST RIDER** series, and the team got along famously. Bob and J.M. used to co-plot **GHOST RIDER**, and the result was always a well-paced, exciting story, a very organic piece of work with each creator's individual touch highly noticeable.

First, J.M. and Bob decided to keep **Namor** pretty much detached from the rest of the Marvel Universe for the run of the Limited Series. This will give them the freedom to fully restructure and reorganize **Prince Namor's** life. "Although the series is divided into four issues," J.M. told us, "it will be one complete story, with a beginning, a middle, and an end. Everything will come together with a total change in **Namor's** character. He'll be a better man." J.M. and Bob will chronicle **Sub-Mariner's** eventful biography, accenting the experiences that have made **Namor** what he is, measured against what he wishes to be. We will explore **Namor's** forgotten years as a Bowery derelict. We'll come to understand better **Namor's** hatred of surface dwellers, despite the fact that his own father was a surface dweller. One of Bob's favorite points in the story explores the most painful part of **Namor's** life, the death of **Namor's** beloved **Lady Dorma. Namor** finds a new and different romantic interest, too – an oceanographer named **Jacqueline Truffaut.**

The series takes place mostly in Atalantis. Most of our previous looks at this sunken city have been limited to the interior of **Namor's** chambers or one of his warships. **In this** Limited Series, however, we'll see Atlantean customs and institutions depicted in full grandeur and detail. Bob Budiansky has designed an Atlantean cityscape and culture heavily influenced by **Greek** mythology. The hours that **Bob has** put into his research will be evident. For instance, the first story, "New Age Dawning," opens on **Atlantean** "Christmas," the day when Atlanteans celebrate the mortal birth of their god, Lord Neptune. The scene is stunning. J.M. DeMatteis



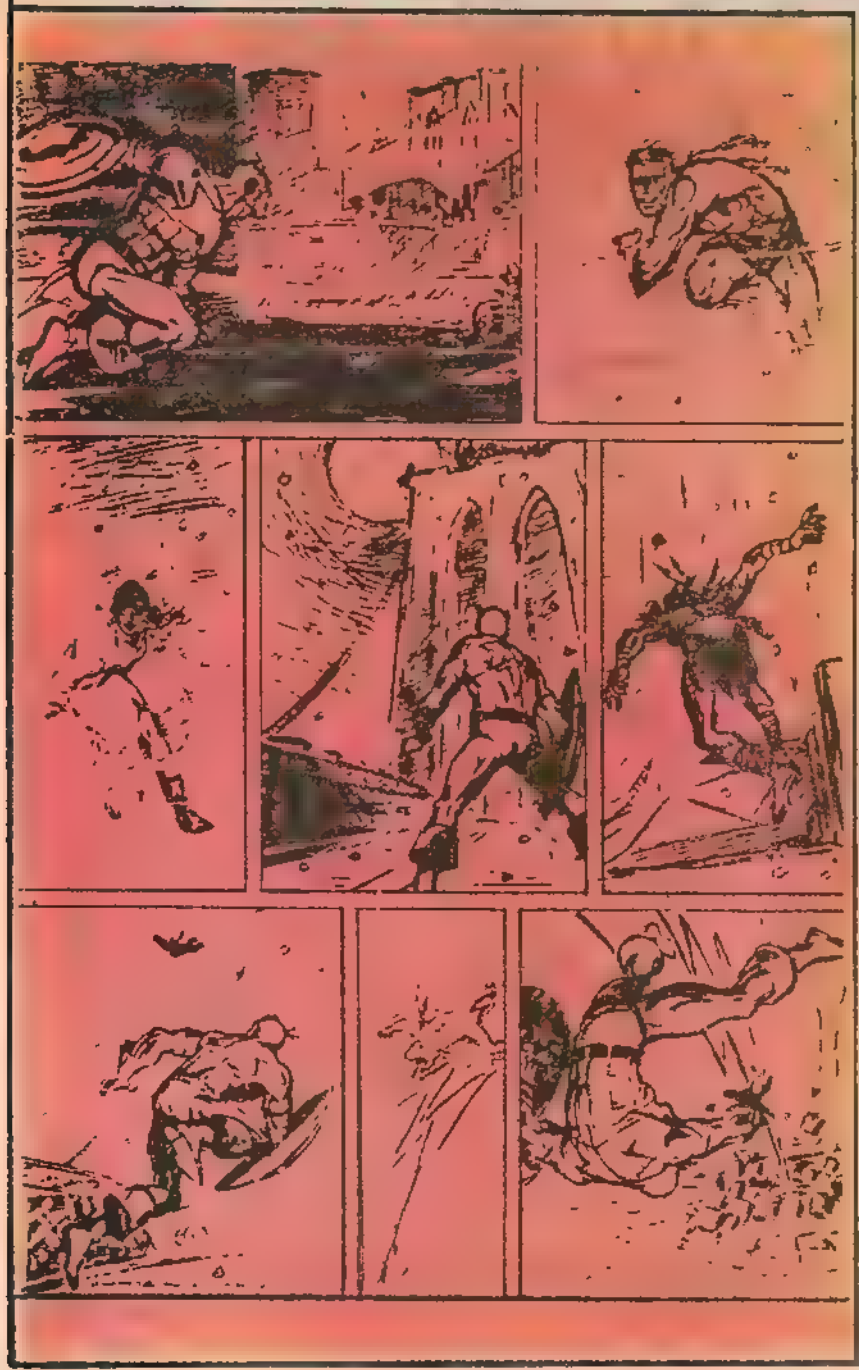
Pencils by **Budiansky**

wants to have Atlantis grow and develop as a nation, and we'll see Atlantis try to re-enter the world as a major power when **Namor** petitions the United Nations for Atlantean membership. Atlantis tried once before, but because of the Atlantean's alien appearance, surface-world distrust thwarted the attempt. Now Atlantis tries again – will **Namor** be successful? After all these years, has the surface world changed much—

With all these changes happening, **Namor** will also come up against two new villains. Bob Budiansky designed them, powers and all. And, while their names are a secret, we can tell you this – they're *mean*. They'll stop at *nothing*. They're *powerful*. And they don't like Namor.

The artwork that accompanies this special preview should easily disspell any doubts that the new **SUB-MARINER Limited Series** will be anything less than a very exciting and dramatic event. If that doesn't convince you to head down to your local comics shop and pick up a copy of issue #1, then we give up!

A NEW LOOK FOR CAPTAIN AMERICA®



by **Sandy Hausler**

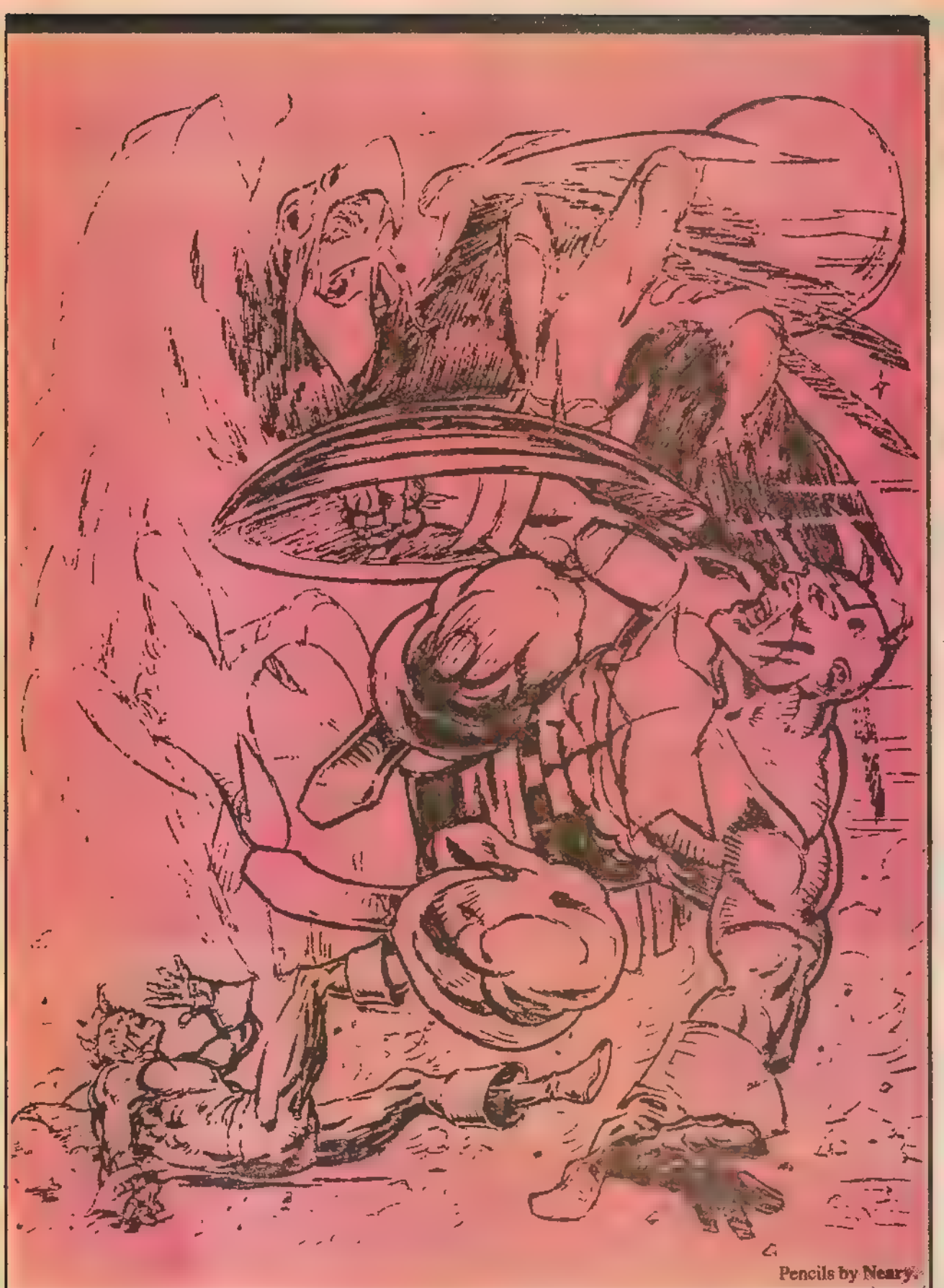
CAPTAIN AMERICA fans can look forward to a new art team on the book soon. The much lauded **Mike Zeck/John Beatty** duo will be leaving. The replacement penciler will be a gent from England by the name of **Paul Neary**

"We were really sorry to see Mike and John go," editor **Mark Gruenwald** confided to **MARVEL AGE MAGAZINE**. "They started out doing good work, and they were really cooking." Zeck and Beatty fans should not despair, however. The departure of the artists is due to another very exciting special project. Mike and John will be working with editor-in-chief **Jim Shooter** on a 12-part Limited Series called **COSMIC CHAMPIONS**. Since they were only able to do one book a month, they reluctantly took their leave of **CAPTAIN AMERICA**

Paul Neary is no newcomer to comics. He most recently penciled Marvel's adaptation of the **James Bond** film, OCTOPUSSY. He was an editor for Marvel's British line and has done work on **CAPTAIN AMERICA** and **STARBURST MAGAZINE. CAPTAIN AMERICA** has always been one of his favorites, and when the book opened up, he asked to be assigned to it.

"It was a little strange to have a British artist doing **CAPTAIN AMERICA**," said Mark, "but I looked at his samples and liked his approach to storytelling."

The book will be featuring some major changes and happenings leading up to a climatic 300th issue While people close to the book were reluctant to say too much, Mark



Pencils by Neary.

Gruenwald did indicate that the Steve Rogers/Bernie Rosenthal relationship will be given some play. "We don't want to do a comic book cliché. You know, girlfriend discovers hero's secret identity and dies within a year," he remarked.

The future for **CAPTAIN AMERICA** looks bright indeed. The J.M. DeMatteis/Paul Neary team promises to bring **Cap** to even a higher level of excellence. ●

NEW DIRECTIONS FOR MOON KNIGHT™

by Robert J. Sodaro

He comes out of the darkness, a silver and jet avenging angel of the night. He is driven by forces beyond the ken of human understanding. He is a spectral ghost of frightening ability, who is the bane of the criminal element. He is a mysterious phantasm who prowles the dark alleys of the underworld. He is a shining beacon of hope for the downtrodden, and the underdog. He is, of course, **Moon Knight**.

When both **Doug Moench** and **Bill Sienkiewicz** announced that they were both leaving the series, **MOON KNIGHT** fans were, quite naturally, upset. These two men had crafted a haunting vision of Marvel's dark-night avenger. Who, the fans asked, would take the place of these two major talents... and further... what would happen to **Moon Knight**?

After writers **Steven Grant** and **Tony Isabella** both pitched in to script a few issues which were penciled by the very able **Kevin Nowlan**, finally a new writer/artist team has been found to continue to chronicle **Moon Knight's** exploits. The writer is **Alan Zelenetz**. He also scripts **CONAN** and **KING KULL**, and will be writing the forthcoming **ALIEN LEGION**. The artist is **Bo Hampton**, who's work can be found in **EPIC #19**—"Jabberwocky"—and in **MOON KNIGHT**, beginning in issue #34.

With the new creative personnel on the book, there will also be a new direction in the storyline. Needless to say, this change of direction is not merely for the sake of change, but rather a focusing in on a heretofore neglected aspect of **Moon Knight's** heritage. That is to say, his link with the supernatural, via the Egyptian god Khonshu.

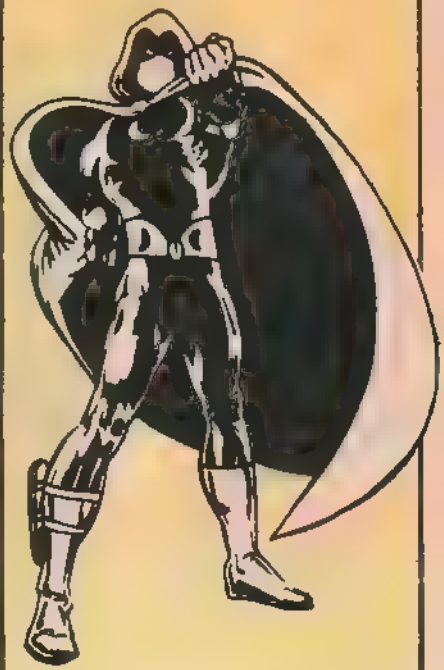
In the words of editor **Denny O'Neil**, "Marvel has lots of super hero crimefighters, so we want **Moon Knight** to deal more with the supernatural element." Denny sees the book becoming more gothic in flavor, as **Moon Knight** explores "...the interface between the natural and the supernatural." Therefore there will be less crimefighting in **MOON KNIGHT** and more mystical storylines.

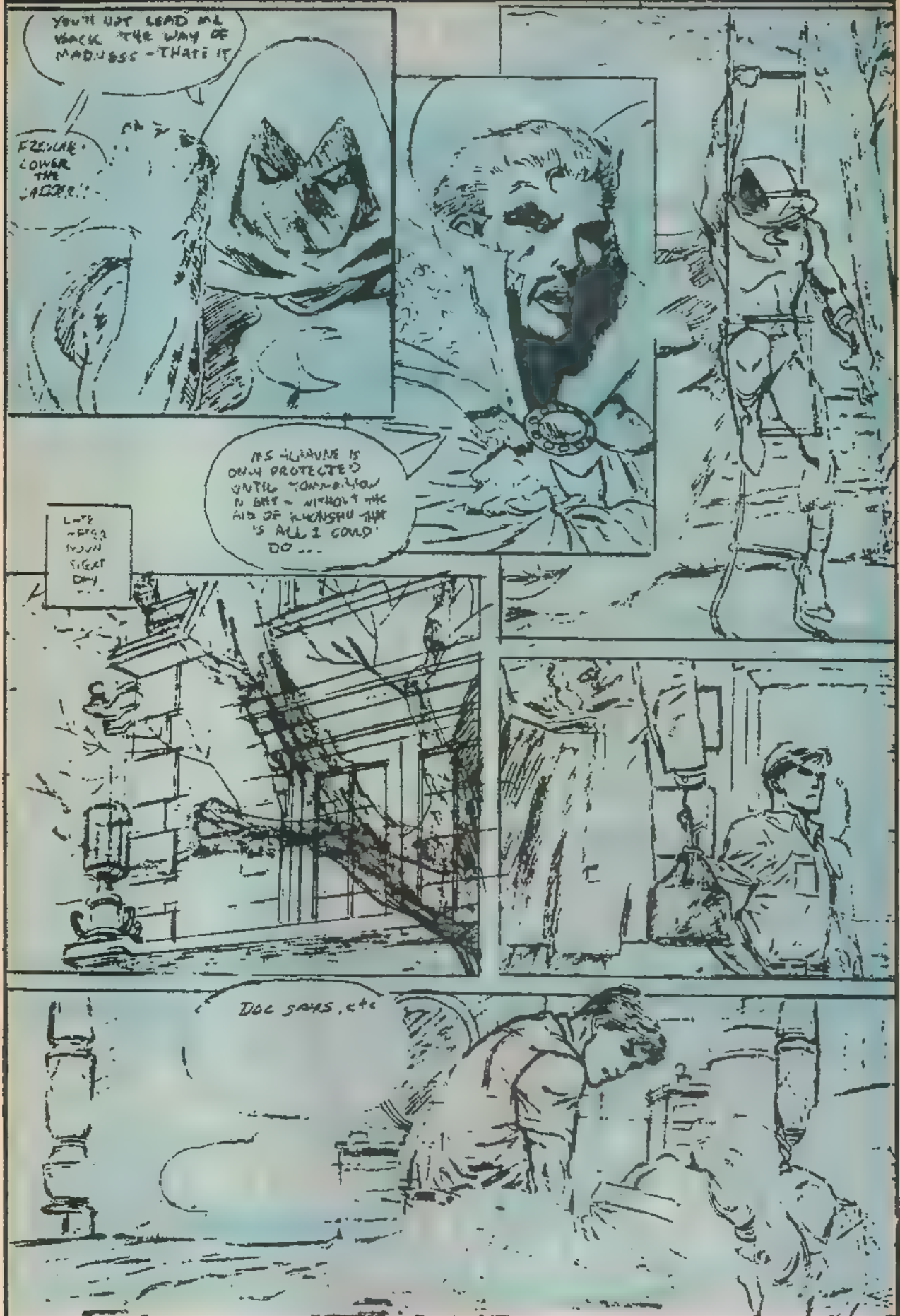
In this respect Denny and Alan concure. For Alan states that he wants to, "force **Steven Grant** to confront the irrational side of man... to accept the supernatural." Alan feels that Khonshu played an important role in the resurection of **Marc Spector**. Therefore it is only right that the book should now move in this direction.

After attending the School of Visual Arts in New York City, Bo became an assistant to Will Eisner, and to Al Williamson. When he scored the assignment for **MOON KNIGHT** from Denny O'Neil, Bo was ecstatic, especially when he was told about the plans for the character. Bo feels that his approach to the character of **Moon Knight** will be different from Bill Sienkiewicz's. For the time being Bo will continue to pencil and ink the book, which will consume a good deal of time. Still, he will attempt to squeeze in part of a **Black Knight** story for **MARVEL FANFARE**. Bo's brother, **Scott**, will be drawing the first chapter, and **John Buscema** will be doing the second chapter, while Bo will finish off the third chapter of the story.

Not to slight **Moon Knight's** supporting cast, Alan will be bringing **Steven Grant's** lady love, **Marlene**, to the forefront of the book once again. He wants **Marlene** to play a fuller role in **Steven's** life. Another aspect of the book that Alan wishes to home in on is the multiple personality of **Spector/Grant/Lockley/Moon Knight**. The relationship between all of the characters hasn't yet been fully explored. For instance, exactly who is **Marc Spector**, and why is **Steven Grant** running away from him? Also, who is **Steven Grant**, and just what does he do for a living, other than live off his vast wealth? It will be these questions, and others that Alan will be dealing with in the immediate future. Alan also says, "Most of Marvel's heroes function in and around New York. With **Grant's** wealth we have a chance to do some real globe hopping."

Thus, as a new moon begins to rise on **Steven Grant/Marc Spector/Jake Lockley** so too will the stars of Alan Zelenetz, and Bo Hampton, as they begin to place their own marks on Marvel's phantom of the night.




YOU'LL NOT LEAD ME BACK THE WAY OF MADNESS - THAT IT
FZZUAK! LOWER THE JAGGER!!
MS. CLAIRE IS ONLY PROTECTED UNTIL TOMORROW NIGHT - WITHOUT THE AID OF KWANSHU THAT'S ALL I COULD DO...
LATE AFTER NOON SIGHT ONLY
DOC SAYS, etc

Pencils by **Hampton.**

MARVEL AT THE MOVIES

SILVER SURFER IN SUMMER FILM

by Jay Boyar

Although plans for a full length, live-action **Silver Surfer** movie were shelved a few years ago, the Sky-rider of the Spaceways has recently made his screen debut. Here to tell us all about it is **Jay Boyar**, former Marvel British Weeklies Editor and now the movie critic for **The Orlando Sentinel** in Florida.

Marvelites who went to see the new adventure movie, "Breathless," were surprised to spot one of Marvel's shiniest and most intellectual superstars up on the screen with the movie's other stars, **Richard Gere** and **Valerie Kaprisky**.

That's right: **The Silver Surfer** hit the Silver Screen in "Breathless." But this may not be entirely a good thing, if reports out of Hollywood are at all accurate. **The Surfer** has apparently taken to wearing sunglasses, lunching at the Beverly Hills Polo Lounge and refusing to sign autographs. One report has him trading in his surf board on a Porsche 911SC Cabriolet, but no one is taking that story very seriously. Rumors linking him romantically with **Brooke Shields** and **Morgan Fairchild** are also said to be exaggerated.

How did **the Surfer** end up in "Breathless"? A little cinematic detective work yields an intriguing answer.

"Breathless," which opened in May, is actually a remake of a 1959 French movie called "A bout de souffle" (which translates as "Breathless" or "Out of Breath"). Directed by **Jean-Luc Godard**, the original film is generally considered to be a breakthrough that helped to change the course of moviemaking.

In the 60s, Godard was in the forefront of the "new wave," a group of iconoclastic French directors including **Francois Truffaut, Claude Chabrol** and others. Godard's fresh technique, nihilistic characters and grasp of popular culture influenced filmmakers throughout the world.

The hero of "A bout de souffle" was a hard-bitten young loner named **Michel** played by **Jean-Paul Belmondo**. Michel idolized the tough movie actor, **Humphrey Bogart**. He talked about Bogart all the time, thought about him and even imitated him.

The new "Breathless" isn't in the same league as Godard's movie, in terms of quality and importance. But it does tell the same basic story: A young tough-guy kills a cop and runs for his life. When the new film's director, **Jim McBride**, updated the story, he reset it in America, changed the hero's name from Michel to **Jessie** and gave him a new idol: **The Silver Surfer**.

Jessie (Richard Gere) reads **SILVER SURFER** comics, identifies with **the Surfer's** problems and takes his adventures very seriously. He even gets into a heated argument with a young fan about **the Surfer**.

McBride probably chose a Marvel character as Jessie's idol because the director was aware that Godard, in a 1968 film called "La Chinoise," used Marvel characters to suggest the vitality, color, style and yes violence and vulgarity in modern life.

In keeping with Godard's spirit, McBride chose a Marvel super hero as Jessie's idol. Just why **the Silver Surfer** in particular, rather than another Marvel character, was chosen to appear in the movie is open to speculation.

The Surfer and his agent were unavailable for comment.

NEW TALENT DEPARTMENT

*Once again we've asked top inker, **Joe Rubenstein**, to offer his comments on the work of a talented newcomer. This time around that newcomer is **Karl Kesel**.*

The reason Karl Kesel is being critiqued in these pages is twofold. The first reason is that I think my comments about Karl's work can also apply to the work of other new inkers. By pointing out problems in Karl's work, this may help other would-be inkers from making the same mistakes. While pointing out Karl's strengths may show that they too are on the right track. The second reason is simply because Karl's inking is very good. In my opinion, with some hard work, Karl is only six months away from becoming a professional comic book inker. Already, at this point in Karl's artistic development, I think he's ready to become a background man.

Background artists assist the credited inker by inking anything from just straight lines in buildings, swords, etc., to the entire background, which includes everything in the panel except the figures. Background artists are generally used to help inkers meet their deadlines. In fact, many of today's inkers started this way

Almost all the new inkers who have showed me their samples seem to make the same mistakes and Karl is no exception. While the overall look of his pages are gutsy and attractive, he hasn't stuck closely enough to Kerry Gammill's pencils, which is the actual drawing. Karl's allowed his brushstroke to become more important than what it should be trying to depict. For example, the brushstrokes in Indy's pants legs aren't as crisp and definite as the pencils because Karl forgot what the brushstrokes were supposed to accomplish.

It seems that all new inkers, when sending in their samples to comic book publishers, try to impress the editors by showing how well they can make a brush or pen do anything they want it to do. But invaribly they overdo it and actually hurt the page by obscuring the art with misplaced lines, and interfering with the storytelling by not placing the black areas on the page in a simple and clear fashion. Like the writer and penciler, the inker is also a storyteller and that means he must make sure he accurately transforms the penciled art into an inked page.

The inker is one half of the art *team* and, in my opinion, has no right to arbitrarily change a penciler's work. If there's a mistake in the anatomy, the inker should fix it. If an eye is not placed properly, the inker should fix it. If a character is wrong – a beautiful woman isn't pretty enough or there's a mistake in the hero's costume – the inker should fix it. But an inker should not arbitrarily change a lighting effect, for example, because he doesn't agree with it.

In the lower left panel on page 15, Karl didn't include the shadow on the side of Indy's face that Kerry penciled. I assume Karl thought it got in the way of the face's expression.

But aside from the many minor mistakes that all new inkers commit, Karl's work is bold and has personality. I'm sure he'll be inking for Marvel before you know it!

COMING IN FUTURE ISSUES: We'll finally be getting around to showcasing plots by new writers and in the not-too distant future, we plan to feature a short comics story written, penciled and inked entirely by new talent! Just another reason why you should not miss a single issue of **MARVEL AGE MAGAZINE**!

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INDIANA JONES TM and © Lucasfilm Ltd. (LFL) 1983. All rights reserved.

Inks by **Karl Kesel.**

Pencils by Kerry Gammill.

LETTERS

Send your letters to:
MARVEL AGE MAGAZINE

Marvel Comics, 387 Park Avenue South, New York, NY 10016

Dear **MARVEL AGE MAGAZINE**,

I would like to point out an error in **MARVEL AGE MAGAZINE #7**. On page 21 in an article on **THE X-MEN AND MICRONAUTS Limited Series** there is mention of the projects **Bill Mantlo** is scripting, and I quote "**SPECTACULAR SPIDER-MAN, RON, HULK** and the **MICRONAUTS**."

May I question the title "**RON**." Is this a typographical error or misspelling of "**ROM**" or a new comic about the super hero antics of our president, clinging to walls vetoing bills?

Raymond Sheets
Route 7, Box 662
Ft Pierce, FL 33451

Dear **MARVEL AGE MAGAZINE**,

On page 21, of issue #7, it says that **Bill Mantlo** writes for the **SPECTACULAR SPIDER-MAN, RON, HULK**, and **MICRONAUTS**. I'm waiting for my No-Prize.

Tim Taylor
1420 Meadow Manor
Beavercreek, OH 45385

Dear Jim and Mark,

In the Mutants and Micronauts article in issue #7, **Sandy Hausler** wrote that **Bill Mantlo** is scripting four titles, one of them being **RON**? I'm pretty sure that Sandy meant **ROM**. How about a No-Prize?

Robbie Busch
865 Butterfly Ct.
Cincinnati, OH 45231

Dear Marvel Agers,

I enjoy **MARVEL AGE MAGAZINE** very much. The articles are very informative, and the Coming Attractions section tells me what to look forward to. Keep up the good work.

By the way, in issue #7, when you listed the titles that **Bill Mantlo** writes, you said he wrote **RON**. Shouldn't that be **ROM**? Do I get a No-Prize?

Mike Kerst
25 E. 46th St.
Indianapolis, IN 96205

Dear Jim and Mark,

I got a couple of things for you. Why don't you do a Limited Series on **Binary**? I really like what she's all about and how much she's changed. Could you do a Limited Series on the **Starjammers**, with or without **Scott Summers**? I'd also like to see a Limited Series featuring a battle between a super hero and a super villain, but done from the super villain's point of view.

Most important, though – in issue #7, page 21, it said that **Bill Mantlo** will be working on **SPECTACULAR SPIDER-MAN** and *who*? **RON**? Shouldn't that be **ROM**? Please mail my No-Prize quickly, because I've personally notified my mail carrier.

Darryl A. Nelson
427 N. Ridgeland
Oak Park, IL 60302

Dear **MARVEL AGE MAGAZINE**,

On page 21 of issue #7, **ROM**, is spelled **RON**.

Chris Robinette
727 Martin St.
Hillsville, VA 24343

Dear **MARVEL AGE MAGAZINE**,

I really like **MARVEL AGE MAGAZINE**. It is interesting to read. I like the "Coming Attractions" section, because it helps me decide which comics I want.

There was only one problem with issue #7. On page 21, you said that **Bill Mantlo** would be writing **RON**. Shoudn't that have been **ROM**?

Chris Lloyd
Route 3, Box11
Mineral, VA 23117

Dear Marvel,

In **MARVEL AGE MAGAZINE** #7, page 21, you goofed! It says **RON**! It should be **ROM**! I want a No-Prize!

Andrew Dundass
759 Woodward Ave.
Milton, Ontario
Canada L9T 3T8

Aaarrrgh!

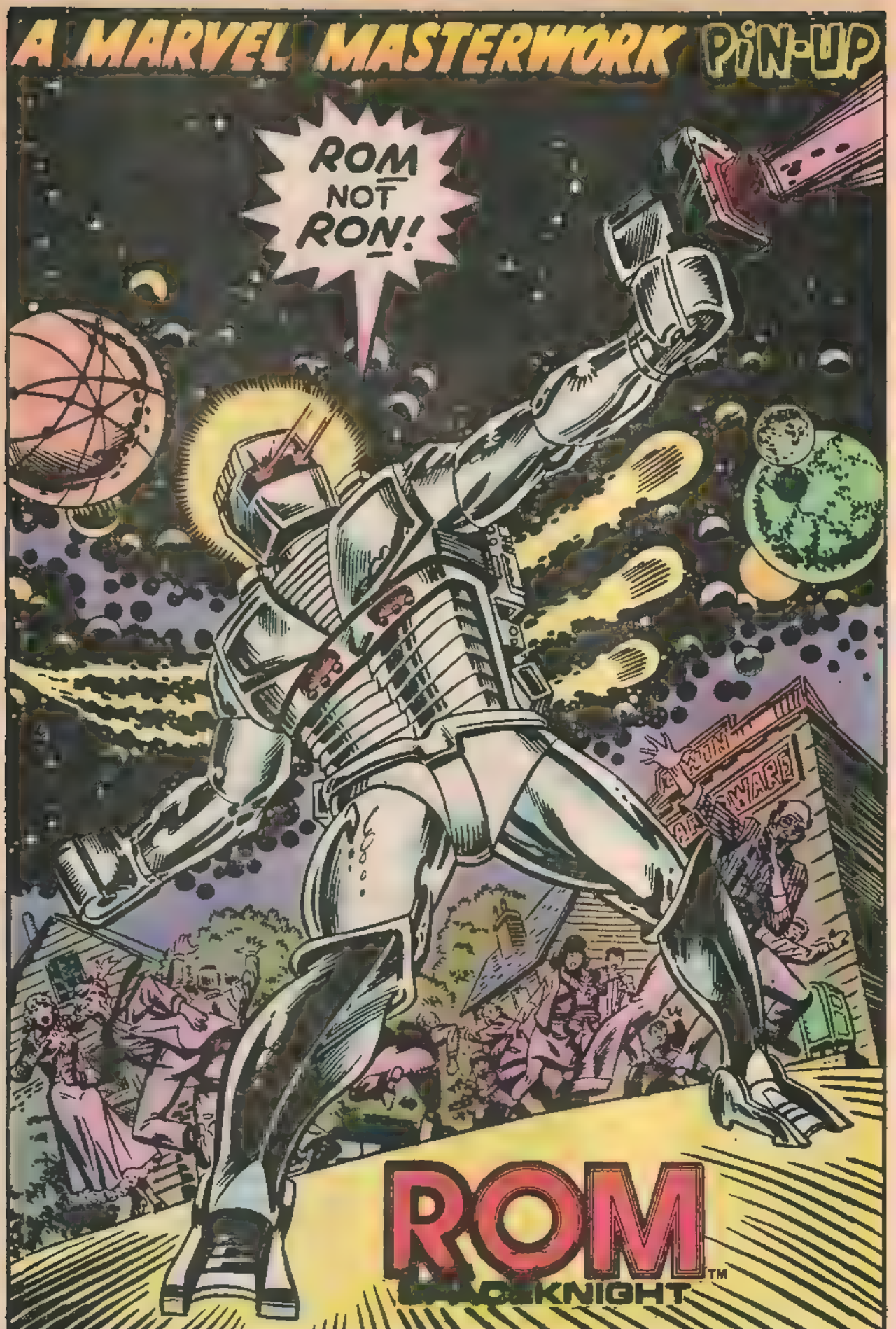
Way back when, at the dawn of the Marvel Age of Comics, *Stan Lee*, as a result of receiving numerous fan letters pointing out small lapses in the comics' continuity, had a very clever idea! It was called a *No-Prize!* Since Marvel wasn't holding a contest, it seemed odd to reward the letter writers with actual prizes. Besides, giving prizes would indicate that some Marvelites were winners, thus implying that others might be losers – and Stan strongly felt there shouldn't be any losers in Marveldom! The problem was solved by creating No-Prizes and everyone became a winner!

Perhaps Stan was a bit too subtle, though. Fans who were awarded No-Prizes on the letters pages began to write back complaining that they hadn't actually received their No-Prizes! Well, how could they? No-Prizes are non-existent, otherwise they'd be a prize. In an attempt to clear up the confusion, an envelope was designed containing the nebulous No-Prize. It was plainly marked: Congratulations! This envelope contains a genuine Marvel Comics NO-PRIZE which you have just won! Handle with care!

Would you believe the Bullpen then started receiving letters from puzzled No-Prize winners lamenting that they received the envelope but the elusive No-Prize was *missing!*

Matters worsened when unknowing editors complicated matters further by creating rules for this silly non-contest. Simple logic would dictate that there should be no-rules if the prize is just a No-Prize! Alas, Marvel is nothing if not confused!

But just to show you that we haven't lost our sense of humor, we're awarding everyone on this letters page a No-Prize! But if anyone really wants to get a No-Prize the hard way, tell us the name of the Marvelite who was awarded the very first No-Prize. But if any of you want to go the *real easy* route, we're sure you'll be able to find a spelling mistake in ths verry ishyou and we'll love ya just the same!



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MORE LETTERS

Dear Jim and Mark,

Since **THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE** doesn't have a letters page, I figured **MARVEL AGE MAGAZINE** would be the best place to write. The Handbook is such a valuable guide to the ever-changing Marvel Universe, that it should not stop at fourteen issues. Marvel should consider publishing a **HANDBOOK ANNUAL** every year. An Annual could have statistics on new characters, changes to old ones, and new information to fill in all those "unknowns." The Marvel Universe is constantly changing, and the Handbook will have to change with it.

Jeff Metzner
25 Danielwood Dr.
Loudonville, NY 12211

Dear **MARVEL AGE MAGAZINE,**

Felt that the **MARVEL UNIVERSE HANDBOOK** should have been done on good paper in a deluxe format. How about compiling it into one volume? It would make a nice reference guide for the comic book stuff.

Mad Mona
P.O. Box 9382
San Antonio, TX 78204

You folks will be pleased to know that the editor of THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE, *Mark Gruenwald*, is preparing a "Behind the Lines" article for an upcoming issue of *MARVEL AGE MAGAZINE*, detailing his plans for the future of the Official Handbook – including corrections, changes and updatings.

Dear **MARVEL AGE MAGAZINE,**

Issue #7 was fun and informative. I'm pleased to hear that **Ann Nocenti** will be doing more stories. I thought her scripting for **SPIDER-WOMAN** was tremendous, as was her penciler on the series, **Brian Postman**. When will we be seeing more of his work?

Speaking of great pencilers, I think you should show more work by **Brent Anderson**. Apart from his portfolio in **MARVEL FANFARE**, he doesn't seem to be getting too much work from you guys. MORE **ANDERSON!**

Finally, I must agree with **Nook's** letter in issue #7. I don't like the resurrection of dead super heroes. If **Chris Claremont** is planning to revive **Phoenix**, I hope Big **Jim Shooter** is looking over his shoulder to make sure it is done right.

Peter Young
284 Rowley Gardens
London N4
England

We hope you dug Brian's penciling on this summer's *CAPTAIN AMERICA ANNUAL*, Peter. And *Ann Nocenti's* writing talents will shine, as you know, in the ucoming BEAUTY AND THE BEAST Limited Series. We're always trying to get the elusive *Mr. Anderson* to do more for us. And as for resurrection of Phoenix – if you read X-MEN #175 (how could you *not* have?), you know what happened was *hardly* the obvious thing!

Dear Jim and Mark,

MARVEL AGE stinks! Yeah, stinks! You were doing great until issue #6. I got so mad at that issue I destroyed it. I was reading "Coming Attractions," saw an item saying that **Paul Smith** is leaving **THE X-MEN**, and I just went berserk. I feel a little better now, but I still don't want him to go. You know I just realized that I didn't finish reading that issue... hold while I get another copy... Please accept my apologies. I just read that Paul's going to do **DR. STRANGE**. That's great

You have a great mag here. Now I'm going to go out and pick up **THE CLOAK AND DAGGER Limited Series** and **THOR** by **Walter Simonson**. This is great, oh, wonderful, oh, fantastic. By the way, who is **Sandy Plunkett**?

Steven Coates
1513 Victoria Ave.
Regina, Saskatchewan
Canada S4P 0P6

Steve, man – you gotta relax! Stop destroying those issues of MARVEL AGE MAGAZINE – they're gonna be collectors' items some day! We're glad you calmed down when you heard that *Paul* is going to draw the good *Doctor*. Stay with us. We won't letcha down.

***Sandy Plunkett* is a talented penciler and you may have seen his work in MARVEL FANFARE, on an occasional DEFENDERS cover, and you'll be seeing more from him soon!**

Dear **MARVEL AGE MAGAZINE,**

I wish you would tell us which letters to the editor get published and which do not. What are the chances for getting a letter published? Do you read all those letters?

Bill Teichert
1103 Eldridge Dr.
Kalamazoo, MI 49007

First – address your letters to the specific title or person you're writing to. For example, if you've got a comment about Spidey's love life, address it to *SPIDER-MAN*, % Marvel Comics Group. Or, if you like *Sal Buscema's* penciling, on *ROM*, address it to *ROM*, % Marvel Comics. Try to keep your letters neat and legible, concise and to-the-point. Other than that, there aren't any *rules* for how to get a letter published. We get thousands of letters every week, and have only room to print a very few. But even if your letter doesn't get published, don't worry – *every* piece of mail is opened and read by the person it is addressed to here at Marvel. We read and take seriously everything you have to say.

Dear Jim and Mark,

I was looking at "The Map of the Marvel Bullpen" and saw #53, and at first look thought he was **Stan Lee**. I immediately looked him up and found it not to be Stan but **Joe Albelo**. So I looked for Stan and couldn't find him. Where is he?

Would you also give some information as to how to subscribe to your titles?

Jane D. Adams

Sure! Send your your money – check or money order, please because cash can get lost in the mails – to Subscription Department, %Marvel Comics, and indicate which titles you're subscribing to. The subscription rates are always listed in the indicia of the title page of the comic! Or check out the full-page subscription ads in the comics most months for special rates!

Stan must have been in California the day that *Bob Camp* drew the map, Jane. But we told *Jose Albelo* that you mistook him for Stan Lee, and he was really flattered!

Dear Marvel Agers,

Seeing the recent comeback of some of your famous horror stars, e.g. **Count Dracula** in recent issues of **DR. STRANGE, the Living Mummy,** in **MARVEL TWO-IN-ONE,** and **Werewolf By Night** in **MOON KNIGHT** and **SPIDER WOMAN,** I started wondering whatever happened to all the Marvel Monster Mags. You know, such as **TOMB OF DRACULA, FRANKENSTEIN, CREATURES ON THE LOOSE,** and so on. As a keen horror fan, I would love to see at least one such title a month, or perhaps a horror-slanted limited series.

Put the Growl-l back into Marvel.

S. Masson
Streatham, London
England

Dear Jim and Mark,

I've read where your competitors will be raising the price of their comics to 75¢ and printing them on Mando stock. Is Marvel going to do the same thing? If so, when?

Mark Jacobson
Route 3 Box 445
Stafford, VA 22554

We already publish a couple of titles on high-quality Mando stock, for instance, *MICRONAUTS* and *MOON KNIGHT* without any ads, to boot! As for the rest of the line, we're holding the price down at 60¢

Dear Everybody,

Here are a few comments about **MARVEL AGE MAGAZINE.** I really like the Coming Attractions, as it helps me keep track of all the comics I haven't gotten yet. One big gripe, though, is that you are giving away major events in the books and there aren't any surprises left. Please only include guest hereos and villains and minor plot events.

Newswatch – very nice. Gives us some of the general happenings at Marvel.

Articles – I love 'em! It's really nice to see the goings on behind a book, the way a book originates, and the feelings of an artist or editor about a book.

Please keep the panels and covers from upcoming books, the little gags you put in from time to time, and the editors' little columns.

Things I'd like to see more of: More on the **THOR Graphic Novel.** More on **THE DAZZLER/BEAST Limited Series** – why are they having a Limited Series anyhow? They don't share a special relationship like **The Vision** and **Scarlet Witch** or **Cloak** and **Dagger.** And more Limited Series! Here are my suggestions: **Valkyrie, Gargoyle, Captain Marvel, Starjammers, the New Brotherhood of Evil Mutants, the Inhumans, the Silver Surfer.** And, yes, yes, yes, give **Wanda** and the **Visions** their own book!

Well, I've talked long enough. Keep at it.

Stephanie Rea
12114 Little Creek Dr.
Potomac, MD 20854

Hey, if you think we're giving away too many surprises in the "Coming Attractions –" you should see what they *don't* let us print! Don't worry, Stephanie – there are more surprises and shocks in the upcoming Marvels than even we can reveal. Keep reading and you'll find that out for yourself.

Dear Everyone,

A while back, there was talk about an **X-Men** movie. Is it now in the making? Will it reach the theaters soon?

Speaking of **the X-Men,** I really enjoyed their guest appearance on the Saturday morning TV show **"Spider-Man and his Amazing Friends."** Has the show been renewed for the new fall season? If so, who'll be making a guest appearance?

Melissa Cook
Box 336 Route 3
Bethel Springs, TN 38315

The answer to both your questions is *yes!* There will be an *X-Men* movie, and *Spidey* has been renewed for another TV season. And we will personally not allow *the X-Men* movie to be made until they can report the full details in an upcoming issue of *MARVEL AGE MAGAZINE.*

Dear People,

I'm warning you, you don't know what you're letting yourselves in for, asking what Limited Series we readers want to see. Do you really think you have enough writers, artists, letterers, colorists, editors, heck, enough *paper*, to handle all these?

One Limited Series I want to see is **the Starjammers,** the adventures of **Corsair, Ch'od, Raza, Hepzibah, Binary,** and maybe even **Mr.** and **Mrs. Cyclops.** Also, how about **Zabu** and **Kitty Pryde's** dragon, **Lockheed?**

The Invaders, it seems to me, are long overdue for a reunion, and a Limited Series would be the ideal place for it. **The Imperial Guard** and **the Squadron Supreme,** both compellingly original and yet strangely familiar super-teams might do well on their own. The same for off-world, other-dimensional adventures such as **Tales of Asgard, Tales of Olympus,** and the **Warriors Three.**

Derek Stevenson
26 McKenzie St.
St. Catherine, Ontario
Canada L2M 2N1

Excellent suggestions, Derek! And if there's anybody who hasn't sent in their ideas for Limited Series, the address is at the top of the page.

Next month: the results of the poll which will *hopefully* finally decide the *title* for this furshlugginer lettercol!

IN YOUR FUTURE...

THE ALIEN LEGION™

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ALAN ZELENETZ & FRANK CIROCCO

FOOTSLOGGERS AND SOLDIERS OF FORTUNE, PRIESTS AND POETS, KILLERS AND CADS--THEY FIGHT FOR A FUTURE GALARCHY, FOR CASH, A CAUSE, FOR THE THRILL OF ADVENTURE. LEGIONNAIRES LIVE ROUGH AND THEY DIE HARD, TOUGH AS TUNGSTEN AND LOYAL TO THE DIRTY END.

SCRIPT: ALAN ZELENETZ
PENCILS: FRANK CIROCCO
INKS: TERRY AUSTIN

CREATED BY CARL POTTS
WITH ALAN ZELENETZ
AND FRANK CIROCCO

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"The Prince Is Dead"

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